

EVENTS

September 26-30, 1994


Glenn Gould Studio

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Glenn Gould
Gramophone

Monday, September 26, 1994
8:00 p.m.

Couleurs et Musique

Le travail du peintre – musical portraits

*the first of four concerts celebrating French music and painting
presented during the four-month residency
of the Barnes Foundation Exhibition at the Art Gallery of Ontario*

with

Kimberly Barber, mezzo-soprano

John Haley-Relyea, bass-baritone

Stephen Ralls, piano

and featuring vocalists

Camilla Scott & Brian McKay

Esprit Orchestra

Alex Pauk, conductor

Series devised and produced by Neil Cory

Recording Engineer: David Quinney

Sound Reinforcement: Bruce Barnett

CBC  Stereo

Tonight's concert is sponsored by the Esprit Orchestra,
the Glenn Gould Studio, the CBC Stereo programme *Two New Hours*,
and the SRC programme *Radio Concert*.

Programme

Alexina Louie (b.1949) – *Gallery Fanfares, Arias and Interludes* (excerpt)
Spark! (Fanfare)

Harry Somers (b. 1925) – *Picasso Suite: Light Music for Orchestra*

<i>Paris, 1900 – A snapshot</i>	Allegro
<i>Blue Period</i>	Lento
<i>Circus</i>	Allegro
<i>Cubism</i>	Molto lento
<i>Neo-Classical</i>	Largo, allegretto
<i>Etching – The Vollard Suite</i>	Lento
<i>Mural – Temple of Peace</i>	Lento
<i>Arcadia – Faun with Flute – Innocence</i>	Allegretto
<i>Codetta</i>	Allegro

Alexina Louie – *Gallery Fanfares, Arias and Interludes* (excerpts)

Arias – Their Own Words

Monet

Van Gogh

John Haley-Relyea, bass-baritone

Alexina Louie – *Gallery Fanfares, Arias and Interludes* (excerpts)

Reflections in a Crystal Atrium

Intermission

François Poulenc (1899–1964) – *Le Travail du Peintre*

Pablo Picasso

Marc Chagall

Georges Braque

Juan Gris

Paul Klee

Joan Miró

Jacques Villon

Kimberly Barber, mezzo-soprano

Stephen Ralls, piano

Stephen Sondheim (b.1930) – *Sunday in the Park with George* (excerpts)

Color and light

Everybody loves Louis

Finishing the hat

We do not belong together

Move on

Brian McKay (as George, an artist)

Camilla Scott (as Dot, his mistress)

Programme Notes

I. Harry Somers, *Picasso Suite*

"Forty years ago, in 1964, when Jean Sutherland Boggs was a new, young curator at the Art Gallery of Toronto (not yet the Art Gallery of Ontario), she put together a huge blockbuster exhibition – Picasso and Man – which took advantage of a large collection of prints, drawings and paintings available from the Museum of Modern Art and many private collections. It was a panorama of Picasso's production over a lifetime. The old AGT galleries were filled.

Since CBC Television was young and daring at that time, I won an hour of prime time for a 'portrait' of Picasso for which Robert Fulford agreed to do the script. Together we linked a parade of works of art to a biographical narrative which also reflected the great range of Picasso's changing moods and responses to the stormy political upheavals in the world during his lifetime.

Picasso was an autobiographical artist, but pictures and words are not enough for television. Although commissioning was a novelty at that time, I found some money for an original film score and persuaded Harry Somers to compose it. I knew not only Harry's work, but also of his interest in French music and painting of this period. He had also spent some time in Paris where he studied with the great Darius Milhaud.

For this soundtrack (the first of eight films which we did together for CBC Television), I offered Harry a small orchestra – with some musicians doubling – but no more. And he needed no more. Fortunately, the basic elements of that score live on in the concert suite."

-Vincent Tovell, former producer, CBC Television

At the age of 14, Harry Somers began piano lessons and, he remembers, "a spark ignited and I became obsessed with music." This obsession has continued throughout his life and has made him one of Canada's best known and most accomplished composers.

His music has been performed in the United States, Central and South America, Europe, and the Soviet Union. Harry Somers has received countless commissions from such organizations as the CBC, the Canadian Opera Company, the National Ballet of Canada and the Toronto Symphony Orchestra – to name but a few.

The Picasso Suite: Light Music for Small Orchestra draws from his original film score and was commissioned by the Saskatoon Symphony Orchestra. The various movements represent many of the important periods in the painter's life. Somers attempted to evoke Picasso's different style periods in each of the musical movements. He has described them as:

1. Paris, 1900 – A Snapshot

A short parody of ragtime music.

2. Blue Period

For flute, oboe and clarinet. It could be called a kind of "Atonal Blues"

3. Circus

Music for clowns and circus people.

4. Cubism

An attempt at a musical counterpart, juxtaposing chordal block-like surfaces.

5. Neo-Classicism

The Stravinsky style of the early twenties, illustrating Picasso's neo-classicism. The celeste solo at the end relates to the portraits by Picasso of his son, Paul.

6. Etching – The Vollard Suite

A solo flute plays a single melodic line evoking the sensuality and refinement of the Vollard Etchings

7. Mural – Temple of Peace

This section uses opening material from No.5, and features a brass trio.

8. Arcadia – Faun with Flute

Comparable to Picasso's work at the Grimaldi museum – totally guileless music. The tune is from a Spanish folk song.

9. Codetta

A very short repeat of the opening Ragtime music.

II Alexina Louie, *Gallery Fanfares, Arias and Interludes*

"In 1988, Norman Walford, then Chief of Administration and Corporate Secretary for the Art Gallery of Ontario (AGO), approached the Esprit Orchestra and myself with a plan to celebrate the completion of Stage III of the extensive renovation and extension of the AGO.

Over the next several years we viewed the continuous developments of the rebuilding process, from various plans, three dimensional models, through the destruction and rebirth process of a remarkable undertaking. Meetings were arranged with the architects and builders who showed me samples of materials of various textures including marble, plaster, glass, wood, and stone. Tours of the seemingly bombed-out sites were organized, complete with steel-toed workboots and hardhats. Surreal images of the Henry Moore Gallery's many sculptures wrapped in layers of heavy plastic, particularly linger in my memory.

I was greatly saddened by the news of Norman Walford's death just a month prior to the première of *Gallery Fanfares, Arias and Interludes*, as it was his vision that led to the commissioning of the work. It is dedicated with warm affection and deep respect to his memory."

-Alexina Louie, composer

With a growing international reputation, the music of Toronto-based composer Alexina Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups, and soloists. Louie's work emphasizes craft and imagination stemming from a wide variety of influences – from her Chinese heritage to her theoretical, historical and performance studies. She has developed a uniquely personal, expressive style rooted in a blend of East and West.

Gallery Fanfares, Arias and Interludes was commissioned for the celebrations which marked the re-opening of the Art Gallery of Ontario on January 27, 1993. In May of 1994, Louie was presented with the prestigious Jean A. Chalmers Award for Musical Composition for "Their Own Words" (the vocal movements of *Gallery Fanfares, Arias, and Interludes*).

Their Own Words – texts

Monet (letter to his gardener) Giverny, c. 1900

Sowing: Around 300 pots poppies – 60 Sweet pea – around 60 pots white Agremony – 30 yellow Agremony – Blue sage – Blue Waterlilies in beds (greenhouse) – Dahlias – Iris Kaempferi – From the 15th to the 25th, lay the dahlias down to root, plant them immediately if weather permits, taking care initially to protect the buds from the cold, as much as from the heat of the sun. Get down to pruning: rose trees not too long, except for the thorny varieties. In March sow the grass seeds, plant out the little nasturtiums, keep a close eye on the gloxinia, orchids etc., in the greenhouse, as well as the plants under frames. Trim the borders as arranged; put wires in for the clematis and climbing roses as soon as Picard has done the necessary. If the weather's bad, make some straw matting, but lighter than previously. Plant cuttings from the rose trees at the pond around manure in the hen huts. Don't delay work on tarring the planks and plant the *Helianthus latiflorus* in good clumps right away. If anything's missing, such as manure, pots, etc., ask Madame if possible on Friday so as to have it on Saturday. In March force the chrysanthemums along so as the buds won't open in damp conditions; and don't forget to put the sulphur sheets back over the greenhouse frames.

Van Gogh (letter to his brother Theo) The Hague, c. 1880

I want you to understand clearly my conception of art... What I want and aim at is confoundedly difficult, and yet I do not think I aim too high. I want to do drawings which touch some people... In either figure or landscape, I should wish to express, not sentimental melancholy, but serious sorrow... I want to progress so far that people will say of my work, he feels deeply, he feels tenderly – notwithstanding my so-called roughness, perhaps even because of it ... what am I in most people's eyes? A nonentity, or an eccentric and disagreeable man – somebody who has no position in society and never will have – in short, the lowest of the low. Very well... then I should want my work to show what is in the heart of such an eccentric, of such a nobody. This is my ambition, which is, in spite of everything, founded less on anger than on love.

III Francis Poulenc, *Le travail du peintre*

One of Francis Poulenc's last song cycles with piano was a setting of texts he commissioned from Paul Eluard to form *Le travail du peintre*. The cycle is an homage to seven contemporary painters, with each song painting a colourful vignette of a different artist. Both text and music attempt to capture their distinctive styles.

Poulenc was attracted to the elusive poetry of Paul Eluard from an early age. But even though he began composing songs at the age of 18, he didn't attempt to set any of Eluard's poetry until he was almost 36. As he later said, "there was a stillness about [Eluard's poetry] which I didn't understand". When he composed his *Cinq poèmes d'Eluard* in 1935, Poulenc proclaimed that "for the first time, the key is grating in the lock"; this door had opened fully by the time he composed his *Tel jour, telle nuit* the following year. *Le travail du peintre* was composed in 1956.

Le travail du peintre – texts

1. Pablo Picasso

Surround this lemon with formless white of egg
coat this egg white with malleable delicate blue
although the straight black line surely comes from you,
the dawn lies behind your picture
and innumerable walls crumble
behind your picture and you your eyes fixed
like a blind man like a madman
you put a tall sword in the empty space

A hand why not a second hand
and why not a denuded mouth like a quill
why not a smile and why not tears
on the very edge of the canvas where little nails are fixed

This is the day of others give the shadows their chance
and with a single movement of the eyelids, renounce

2. Marc Chagall

Ass or cow cock or horse
even the skin of a violin
a singing man a single bird
agile dancer with his wife

couple steeped in their springtime

The gold of the grass the lead of the sky
divided by the blue flames
of health and of claw
the blood grows iridescent the heart rings
A couple the first reflection

And in an underground cavern of snow
the opulent vine delineates
a face with moon-like lips
which has never slept at night

3. George Braque

A bird flies away
it throws off the clouds like a useless veil
it has never feared the light
enclosed in its flight
It has never had a shadow

Husks of harvest grains split by the sun.
All the leaves of the wood say yes
they can say nothing but yes
every question, every answer
and the dew flows in the depth of this yes.

A man with carefree eyes describes the heaven of love.
he gathers its wonders
like leaves in a wood
like birds in their wings
and man in sleep.

4. Juan Gris

By day give thanks by night beware
sweetness one half of the world
the other showed blind harshness.

In the veins a merciless present was read
in the beauties of the contours limited space
cemented all the joinings of familiar objects
Table guitar and empty glass
on an acre of solid earth
of white canvass and of nocturnal air

Table had to support itself
lamp to remain a pip of the shadow
newspaper abandoning half of itself

Twice the day twice the night
of two objects a double object
a single whole for ever and ever.

5. Paul Klee

On the fatal slope the traveller benefits
from the favour of day, glazed with frost and without pebbles,
and his eyes blue with love, discovers his season
which bears on every finger great stars as rings,
On the shore of the sea has left its ears
and the hollowed sand site of a noble crime.
The agony is worse for the executioners than for the victims
knives are omens and bullets are tears.

6. Joan Miró

Sun of prey prisoner of my head
remove the hill, remove the forest
The sky is more beautiful than ever.

The dragonflies of the grapes
give precise forms to it
that I dispel with a gesture.

Clouds of primeval day
Insensitive clouds sanctioned by nothing
their sands burn
in the straw fires of my glances

At the end, to cloak itself with dawn
the sky must needs be as pure as the light.

7. Jacques Villon

Irremediable life
life ever to be cherished

Despite scourges
and base morals
despite false stars
and encroaching ashes

Despite grinding fevers
crimes belly-high
dried up breasts foolish faces
despite the mortal suns

Despite the dead gods
despite the lies
dawn horizon water
bird man love

man light-hearted and good
smoothing the earth
clearing the woods
illuminating the stone

And the nocturnal rose
and the blood of the crowd.

IV Stephen Sondheim, *Sunday in the Park with George*

"One hundred years ago the French Neo-Impressionist painter Georges Seurat (1859-91), who said he 'wanted to get through to something new – a kind of painting that was my own', astonished the art world with a handful of bold and richly designed canvases. In his most famous creation, *A Sunday Afternoon on the Island of La Grand Jatte*, Seurat brilliantly captured a cross section of Parisian promenaders enjoying a summer Sunday's leisure in a park along the Seine. Here he perfected a technique of painting that came to known as Divisionism or Pointillism (Seurat preferred to be called a Chromo-Lumiarist) in which the small dots of pure color are mixed by the eye of the viewer. When seen from a distance they blend to reveal a world of dazzling hues and light."

Sunday in the Park with George, by Stephen Sondheim and James Lapine, is a celebration of Seurat's masterpiece. Although suggested by the painter's life and work, the story and its characters are fictitious."

-Programme note from the original cast recording on RCA

Little is known about Seurat, who lived from 1859-1891. He was an extremely private person. He didn't keep a diary, and few of his letters survive. We can't even be sure that his friends knew Seurat's partner, the woman who is called, somewhat appropriately, Dot in the musical.

The five selections on tonight's program focus on the relationship between the George and Dot – his mistress and model.

1. Color and Light (George and Dot)

George is working behind a large canvas. In front sits Dot at a vanity powdering her face, calling to mind Seurat's later work, *Young Woman Powdering Herself*. George applies tiny specks of paint to the face of the woman in the foreground of his canvas in the same rhythm that Dot powders.

2. Everybody loves Louis (Dot)

Frustrated with George, Dot has taken up with Louis – a baker. In this scene, which takes place on a Sunday on La Grande Jatte, George is sketching. When Dot appears on the arm of Louis, he exits. Looking after him, she extols the virtues of the baker.

3. Finishing the hat (George)

At the end of the day, George is alone in the park. He sits down near a dog, Fifi, and leafs back through his sketches, using key words and phrases to recall the people he has drawn. Remembering Dot, he expresses regret at her departure ... but art is his life.

4. We do not belong together (George and Dot)

George is in the studio, working. Dot enters and tells him that she and Louis will be going to America after her baby is born. She pleads with George for a sign that he cares for her. He says he cannot be what she wants, that he needed her but she left. She replies that he is complete, all alone, but she is not, she has to move on.

5. Move One (George and Dot)

The final scene take place on the island of La Grande Jatte. George, lost in reverie, imagines Dot beside him. She asks him if he is working on something new. "No," he replies. "I've nothing to say." Grateful for what she learned from the painter, Dot tries to give something back, to help him open his heart.

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The next concert in this series will take place on Monday, October 24, 1994 at 8:00 p.m.
The distinguished French pianist Madeleine Malraux will be heard at the Glenn Gould Studio
in a programme of music by Ravel and Debussy
entitled *Reflets dans l'eau: les impressionnistes*.

Tonight's programme will be broadcast on the CBC Stereo (94.1 FM) programme
The Arts Tonight (hosts, Shelagh Rogers & Peter Teifenbach) on September 28, 1994 at 7:30 p.m.
The excerpts from Alexina Louie's *Gallery Fanfares, Arias and Interludes* will also be broadcast
on *Two New Hours* (host, Richard Paul) at a later date.

Ce concert sera diffusé au réseau FM stéréo de Radio-Canada le 23 novembre prochain,
dans le cadre de l'émission Radio-Concert (animation: Michel Keable et Françoise Davoine),
diffusé du lundi au vendredi à 20h00. (CJBC-FM 90,3).

The Esprit Orchestra

Alex Pauk, conductor

Alex Pauk is a leading exponent of new music in Canada. Over the years, he has been instrumental in founding several new-music organizations, including Arraymusic (Toronto), Days Months and Years to Come (Vancouver), and the Esprit Orchestra (Toronto). In his role as the orchestra's music director and



conductor, Pauk is committed to the development of a Canadian musical literature. This has led to commissioning of over 30 new works by 25 Canadian composers for the Esprit Orchestra.

In addition to his work with the orchestra, Pauk is also active as a composer and has written over 30 works. He has received commissions from the CBC, New Music Concerts (Toronto), the Vancouver New Music Society, and many other Canadian organizations. He has also composed for film, television, and music theatre.

The Esprit Orchestra

The Esprit Orchestra is Canada's only orchestra devoted exclusively to new music. It was founded in 1983 by music director and conductor Alex Pauk, with the generous financial assistance of Suncor Inc. and The Canada Council. Esprit has a core of 45 musicians who have the special skills needed to perform contemporary orchestral music.

To date, Esprit has commissioned over 30 works by such Canadian composers as John Rea, Peter Paul Koprowski, Harry Freedman, Tomas Dusatko, R. Muray Schafer and José Evangelista. Esprit is also committed to setting new Canadian music within an international context, and so it has also performed the Canadian premieres of works by such composers as Toru Takemitsu, Georg Ligeti, John Adams and Krzysztof Penderecki.

In March of 1991, Esprit released its first compact disc of all-Canadian music for CBC Records: The Esprit Orchestra (CBC SMCD 5101). That was followed, in January 1994, by a second CD called Iridescence (CBC SMCD5132). A third all-Canadian CD is in the making.

The Esprit Orchestra

Alex Pauk, conductor

Violin I

Mary Osoko
(Concertmistress)

Sheldon Grabke

Anne Armstrong

Violin II

Jayne Maddison
Xiao Grabke
Joanna Zabrowarma

Viola

Douglas Perry
Beverly Spotton

Cello

Paul Widner
Elaine Thompson

Bass

Tom Hazlitt

Flute

Douglas Stewart
Christine Little

Oboe

Lesley Young
Karen Rotenberg

Clarinet

Gwilym Williams
Richard Thompson

Bassoon

Gerald Robinson
William Cannaway

Horn

Gary Pattison
Deborah Stroh

Trumpet

Stuart Laughton
Raymond Tizzard

Trombone

Robert Ferguson
David Archer

Keyboards

Andrew Burashko
David Swan

Harp

Sarah Davidson

Percussion

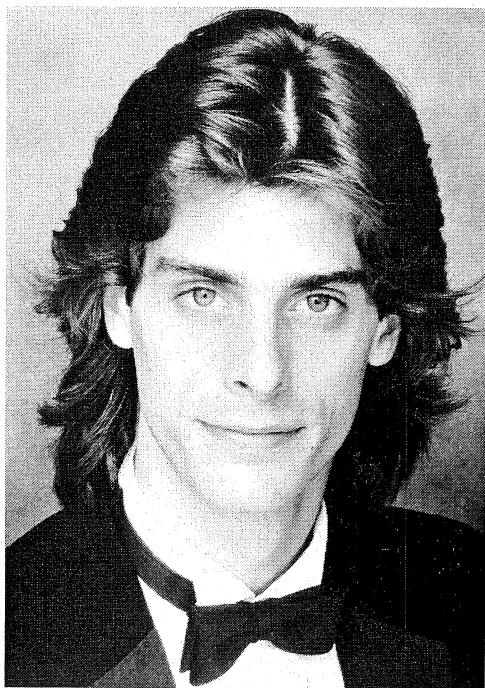
Michael Coté
John Thomson

Kimberly Barber, mezzo-soprano

Canadian mezzo-soprano Kimberly Barber has been a leading artist with the Frankfurt Opera since 1989 where she has performed such diverse roles as the Composer in Strauss' *Ariadne auf Naxos*, Hermia in Britten's *A Midsummer Night's Dream* and Rosina in Rossini's *Il barbiere di Siviglia*.

A versatile and engaging performer, Ms. Barber has made a specialty of the 'trouser' roles of Mozart, Rossini and Strauss, as well as being a sparkling interpreter of French repertoire. A frequent recitalist and concertizer, Ms. Barber has appeared with major orchestras from Chicago and Toronto to Cincinnati. Ms. Barber is currently appearing as Cherubino in the Opera Hamilton production of Mozart's *Le Nozze di Figaro*.





John Haley-Relyea, bass-baritone

At age 22, John Haley-Relyea is one of Canada's most promising young artists. He has been performing since age 9, when, as a boy soprano, he sang the title role in Menotti's *Amahl and the Night Visitors*. His debut as bass-baritone was in 1991 when he appeared in Mozart's *The Magic Flute* with Toronto's Opera Atelier. In 1993 he participated in the world premieres of Alexina Louie's *Their Own Words* (with his father, Gary Relyea, and the Esprit Orchestra) and Derek Holman's *Jezebel* (with the Toronto Symphony). The previous year also included the premiere of R. Murray Schafer's *The Alchemical Theatre of Hermes Trismegistos*. Mr. Hayley-Relyea is currently in the Curtis Institute of Music's opera programme.

Camilla Scott

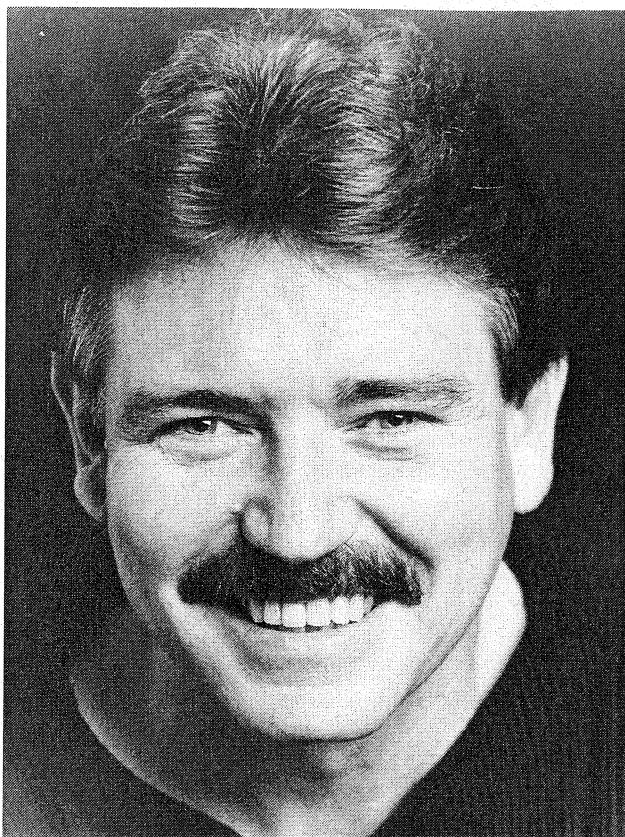
Camilla Scott is rediscovering Toronto, enticed back home by the starring role of Polly Baker in *Crazy for You* at the Royal Alexandra Theatre. For the last five years, she has made her home in Los Angeles where for two years she starred as Melissa Anderson on NBC's *Days of Our Lives*. Toronto fans will remember her performances as Evita, as well as Sheila in *A Chorus Line*, Patty in *Beehive*, Chloe in *I Love My Wife* and Anne in *Shenandoah* – a role she reprised successfully on Broadway.

In addition to entertaining across North America, Europe and the Middle East, Ms. Scott has made numerous guest-star appearances on television and has been featured in such popular films as *Three Men and a Baby*.



Brian McKay

Brian McKay has appeared in or directed well over a hundred productions in Canada and the U.S., ranging from *Richard II* (with Richard Chamberlain) and Jean Valjean in *Les Misérables*, to his Broadway debut in *Grind for Hal Prince*. He has been a guest artist with six Canadian orchestras, including the Toronto Symphony. He is an ACTRA award winner for his work in television, a two-time Dora nominee and former head of the Drama Department at Dalhousie University. As a director, Brian has worked with such people as Mickey Rooney and Jamie Farr. He has recently completed the role of Claudius in Theatre Calgary's *Hamlet* and Charles J. Guiteau in the Toronto production of Stephen Sondheim's *Assassins*.



Tuesday, September 27, 1994
8:00 p.m.

Linda Faye Farkas, soprano

Il Bacio
Je suis encor (Manon)
Chanson du Marchand Hindou
(Sadko)

Ah! fors' è lui...Sempre libera
(*La Traviata*)
Chanson georgienne

L. Arditi
J. Massenet

N. Rimsky-Korsakov

G. Verdi
S. Rachmaninoff

Intermission

Die Nachtigall
Solveig's Song
(*Peer Gynt*)
Il dolce suono
(*Lucia di Lammermoor*)

Home! Sweet! Home!
(*The Maid of Milan*)
Bird in a Gilded Cage
Ave Maria
Les Filles de Cadix

A. Aliabiev

E. Grieg

G. Donizetti

H.R. Bishop
H. von Tilzer
F. Schubert
L. Delibes

programme



Linda Faye Farkas, soprano

Graced with charm and beauty, soprano Linda Faye Farkas has shot to international recognition for her singing in the acclaimed film by Martin Scorsese, *Age of Innocence* in which she portrays Swedish soprano Christine Nilsson at the opening night performance of the Metropolitan Opera House in 1883. Not since Wilhelmenia Wiggins Fernandez appeared in *Diva* has a soprano received such attention, and deservedly so. In the film, Farkas' performance of the love-duet in Gounod's *Faust* ignites the love scene between Michelle Pfeiffer and Daniel Day-Lewis.

A native of Toronto, Linda Faye Farkas made her stage debut as Constanza in Mozart's *Die Entföhrung aus dem Serail* with the Toronto Operetta Theatre in 1991. In the same year, she appeared with Opera in Concert as Bertrade in Massenet's *Grisélidis* at Jane Mallet Theatre in Toronto. Miss Farkas also sang the role of Maida in *Torquil* by Harris in a gala concert of nineteenth-century Canadian opera with Ottawa's Opera Lyra, which was broadcast on CBC radio. In January of 1994 Linda sang the soprano solo in Beethoven's *Missa Solemnis* in Red Bank, New Jersey with the Monmouth Choir and Orchestra.

Miss Farkas first began making a name for herself in concert and recital, having appeared in recital on the Noon-Hour Series at York University, the Brock University Concert Series and the James Norquay Concerts in Southern Ontario and numerous recitals in Calgary, Thunder Bay, Asbury Park, NJ, Virginia Beach, VA and Washington, D.C.

She has won numerous awards including First Prize in the Canadian Music Competition in Ottawa (1990). In 1992, she was awarded a recording contract through the Foundation to Assist Canadian Talent on Record (Toronto).

In the spring of 1995 Miss Farkas will embark upon an audition tour of Western Europe. She brings us a heart-warming programme of Victorian popular and operatic favourites of the great divas of the Golden Age of singing.



Thursday, September 29, 1994
12:00 Noon

CBC Radio Music Presents

The Tallis Choir

Peter Walker, Director
with Christopher Dawes, Organ

Host: Lorna Jackson

Canzone "La Capricciosa"

V. Pellegrini
(c. 1570 – 1631)

Missa Tu es Petrus

G. Palestrina
(1525 – 1594)

Kyrie
Gloria

Ricercare, V Tono

A. Gabrieli
(1510 – 1586)

Missa Tu es Petrus

Palestrina

Credo

Illumina Oculos Meos

O. Lassus
(1532 – 1594)

Missa Tu es Petrus

Palestrina

Sanctus

Benedictus

Lassus

Christus Resurgens

Palestrina

Missa Tu es Petrus

Agnus Dei

Gabrieli

Intonazione, VII Tono

Lassus

Magnificat Super Aurora Lucis Rutilat

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This concert is being recorded for broadcast on *Music Around Us*,
CBC Stereo (94.1) on Sunday, October 2, 1994 at 12:05 p.m.

Series Producer: Marilyn Dalzell

Recording Engineer: Ed Marshall

Production Assistant: Larry Beckwith

programme



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